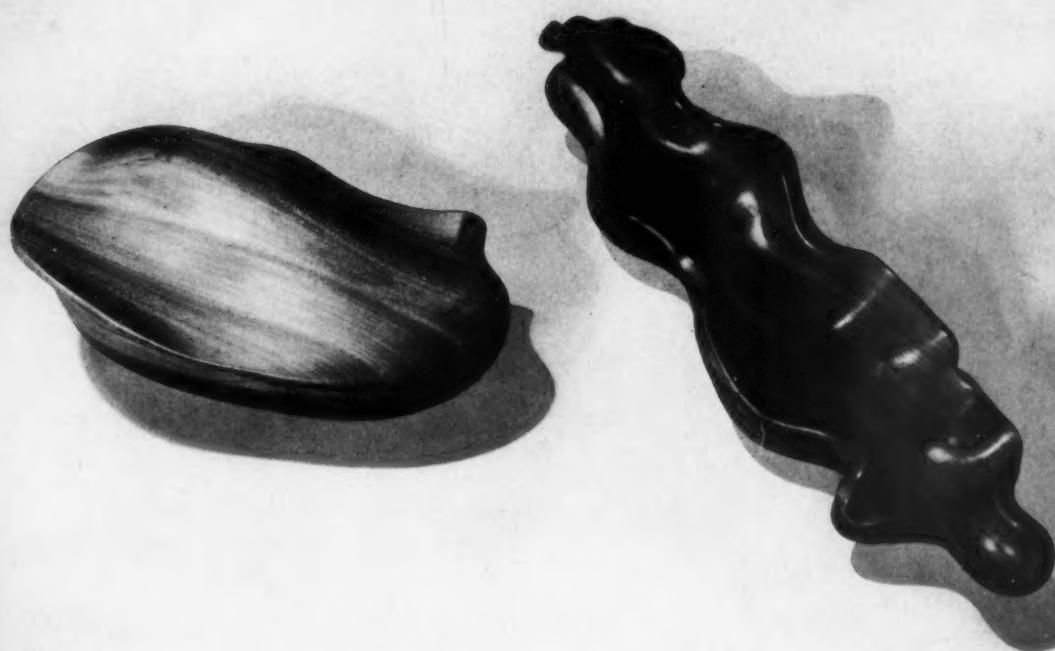


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The Bulletin
OF THE MUSEUM
OF MODERN ART

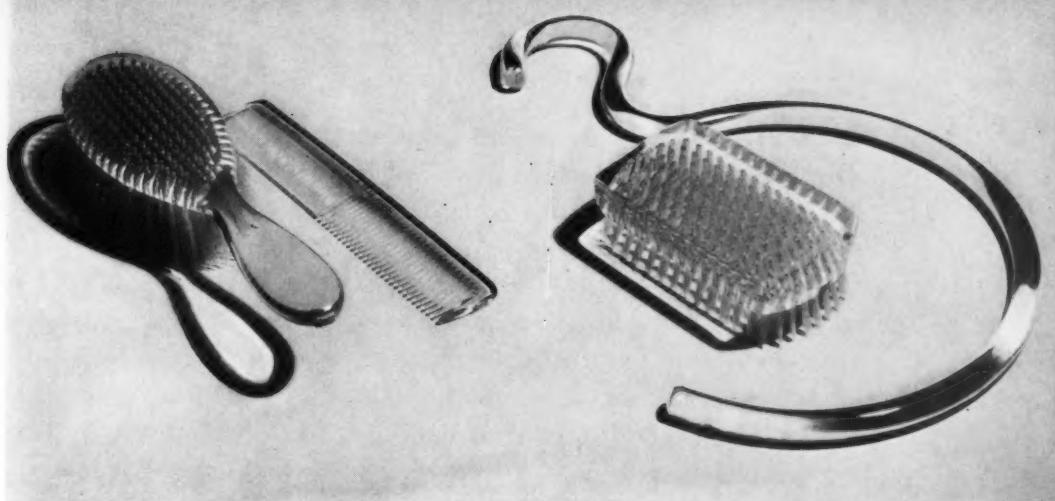
6 · VOLUME VI · JANUARY 1940

Useful Objects under Ten Dollars

PCN
few

COVER ILLUSTRATION:—

'OCEANA' HAZELWOOD COVERED
BOWL AND SERVING TRAY
DESIGNED BY RUSSELL WRIGHT



LUCITE BRUSHES,
COMB, FUR RING

Notes on the Exhibition of Useful Objects

This circulating exhibition is the second one of its kind to be assembled by the Museum. The previous collection of useful household objects, limited in price to five dollars, was shown in seven other cities after its New York debut in October, 1938; the subscribing institutions included an art association, three colleges, two large department stores and a small specialty shop handling furniture, pottery, textiles, metalware and glass. Enthusiastic comment attended the exhibition wherever it was shown: exhibitors requested a like collection another year; visitors purchased many of the objects shown from lenders and local distributors in their cities; the lenders, including retailers, wholesalers and manufacturers, received gratifying requests from all over the country and several wholesalers found enough attendant business in the provinces to establish new retail outlets in other sections of the country. Many

manufacturers, whose merchandise had not been included in the exhibition, wrote the Museum asking that their products be considered another year.

A month ago it was decided that a second exhibition should be held at the Museum, later to go on tour. It was felt that the Museum showing should be arranged before Christmas. Those of us who have scouted the shops and wholesalers assembling material for the show wish to disclaim any pretensions to completeness; many omissions will doubtless come to visitors' minds. The exhibition represents only a very small group of many well-designed useful objects—a sort of sampling of what is available today.

Other limitations were imposed by the organization of the travelling exhibition. Only a little more than a hundred objects could be accommodated. Tables had to be designed which could be easily dismantled

and reassembled in other exhibition spaces. All material had to be as light as possible in order to save transportation costs. It was discovered through the previous exhibition that few exhibitors could fasten material to walls and therefore freestanding shelves or tables had to be constructed for the tour. Certain minor changes will be made after the Museum showing to facilitate installation in other exhibitors' galleries but the exhibition will remain substantially the same.

We have made a definite attempt to include objects manufactured of new materials only recently placed on the market: the clear plastics *lucite* and *plexiglas*, both of which resemble glass but like their relative, cellophane, have the advantage of being pliable and unbreakable;¹ the flexible, translucent plastic called *shellflex* available in myriad pastels has been made into plates, bowls, drinking vessels, flower pots, scrap baskets; cellophane cloth for window curtains and cellophane mats for table use; *fiberglas* made of glass threads and used for curtains and upholstery is waterproof, nearly impervious

to stains and threatens to wear a century; *koro-web*, a treated fabric, also waterproof and stain-resistant. Except for the three fabrics mentioned above, we have omitted textiles from this exhibition in the hope of assembling a comprehensive selection of modern fabrics for a later exhibition.

There is a noticeable lack of good design in certain fields—to mention but two: we could discover no outstanding clocks under ten dollars and no new table lamps which were not spoiled by frivolous decorations and poor handling of materials, or were not frankly imitative of Greek urns, Colonial candlesticks or gas lamps. Kitchen utensils, because they are in general so much better designed than other kinds of objects, offered so many choices that we decided to limit our selection to a few of special interest.

This year, American glassware has made new strides, relying on beauty of shape, color and even the effect of textures gained by blowing bubbles within the vessel, or forming heavy, thick pieces which glisten and sparkle unlike thinner glassware. There are fewer

DEMOUNTABLE
EXHIBITION
TABLE SHOWING
CHINA AND
GLASS



gold rims, etched grapes and roses and even painted cartoons on bar glasses. Swedish glass remains preeminent, however, and what is left of Czechoslovakian stock runs a close second. There is noticeably more pottery and china which, too, relies on beauty of shape, color and surface treatment rather than applied pattern of either geometric design or the perennial flora and fauna. Wooden bowls and trays have assumed new forms: some almost as thin as paper are elegant and graceful; others inspired by undersea plant and animal forms take on new abstract biomorphic shapes which may be compared to images seen in modern sculpture and painting of recent years.

In general it may be fair to conclude that modern design has begun to assume its rightful place in the industrial arts. "Streamlining"² still continues to invade the household particularly in radios and electrical appliances such as toasters, grills and percolators; and although cheap applied ornaments, ranging from the inevitable scottie and sealycham to fabulous gardens, still appear on an endless variety of objects, there are many fine examples of straightforward industrial design and honest handicraft which deserve exhibition in galleries devoted to "the arts" of today.

ELODIE COURTER
Director of Circulating Exhibition

New Standards for Industrial Design

Amateurs who discourse on art are fond of drawing different frontiers between "fine" and "applied" art, or of proclaiming sententiously that there is no difference between them. The terms are convenient and generally well understood. "Fine" art is that in which the intention of the artist is primarily aesthetic; this intention is usually conscious. "Applied" art is that in which the intention of the artist is to make handsome an object which is primarily a useful one. Between these are a few disputable border provinces

and patches of no-man's land: Japanese sword-guards, mediaeval foliate capitals, Cellini's cope-button, Picasso's tapestries; but these need not confuse the obvious differences.

Our "Useful Objects Under \$10" are not examples of "fine" art, and, in consequence, cannot be appraised in aesthetic terms only. In selecting examples of industrial design for exhibition, we have kept the following criteria in mind:

1. *Suitability to purpose.* The object must

¹These plastics also have the interesting characteristic of transmitting light through curved or straight bars of the material. A rod of *plexiglas* or *lucite* placed at a concealed light source will show a point of light at the opposite end of the rod. In this way these materials have already become useful in medical and dental instruments.

²Cf. *The Museum of Modern Art Bulletin* article: "Modernistic and Streamlined," by J. McAndrew, no. 6, vol. 5, December, 1938.

work well for whatever purpose it was primarily made. Form must follow function.

2. *Suitability to material.* One kind of handling is suitable for wood, another for steel, quite another for glass. These must be sympathetically respected in the design.

3. *Suitability to process of manufacture.* An object shaped by machinery on a power-lathe must take a form suitable to that process; it will be quite different from another object which has been made by hand, even though the purpose of the object and the material of which it is made be the same.

These three standards are, perhaps, not enough. Any good machine could obtain high rating under such criteria alone. But a well-designed object of industrial art must have something more. After an object has been gauged in the first three standards there remains:

4. *Aesthetic quality.* This cannot be calculated objectively, as can the others. But because it is intangible it is none the less real. In *industrial design* it is closely related to the first three; in some ways it grows out of them. It is not just trimming as it is in many fields of "applied" art — like printed fabrics or painted china. It is rather the dramatizing of some quality or qualities inherent in the object. For example, form need not follow function in *pedestrian* fashion; a good designer can vivify a functional form into one aesthetically gratifying. Or, secondly, respect for material need not

be passive; a good designer can dramatize the ductility of a transparent plastic or adapt his forms to enhance the natural beauty of the grain-pattern of wood. He can make a virtue of machine production, to obtain handsome precision or sleek surfaces possible only in machine finish. Thirdly, he will not be hampered by the stringent demands of use or manufacture. Fulfilling them, he may yet go beyond them in inventing well-proportioned forms enhanced by pleasant surfaces, colors and so forth.

"The true artist knows how far to go too far" (Cocteau: *Le Coq et l'Arlequin*).

JOHN MCANDREW
Curator of Architecture

Museum Notes

Postscript to Useful Objects Exhibition

The effect this exhibition must have had upon public preferences in the shops is indicated by a letter to the Museum. Mr. Samuel M. Kootz of New York City writes: "While at the Museum on Sunday, I went in to see the objects under \$10 and was very much impressed by a small glass vase sold by the Southern Highlanders, Inc. I went in today to purchase one of these vases for myself and was told that they were completely sold out as a result of hundreds of visits from people who had seen this isolated item at the Museum."

Picasso Attendance High

Attendance at the Picasso exhibition during the 54 days it was held reached to 100,670. The attendance at the van Gogh exhibition during a period of the same length, in the autumn of 1935, was 95,626 exclusive of evening attendance. The largest single day of Picasso attendance was 4,694, on Sunday, November 26.

Winter Exhibitions

Italian Masters

Through arrangement with the Royal Italian Government, the Museum will exhibit the Italian masterpieces brought to this country last year for the San Francisco World's Fair. This treasured exhibition consists of twenty-one paintings and seven sculptures. Among these are such glories of the Renaissance as Botticelli's *Birth of Venus*, Michelangelo's *Madonna and Child with the Young St. John* (the first marble of Michelangelo ever to be exhibited in New York), and Raphael's *Madonna of the Chair*. Americans have made these pieces the goal of many a journey to Europe; so it is an event of first importance to have these celebrated works brought together here in a single exhibition. Recent legislation in Italy makes unlikely that these pieces will ever again be seen outside of that country. Their connection with modern art is, of course, fundamental. For the Renaissance and Baroque art of Italy stands at the heart of the great tradition of European art and its American branches—the tradition which looks back to Greece and forward through El Greco, Poussin, Rubens, Rembrandt to Ingres, Delacroix, Manet, Renoir and then to masters of our own day. A private preview and reception for members will be held, January 25, at the Museum. The exhibition will open to the public Friday morning, January 26, at ten o'clock, and until it closes late in March, will be open from 10 a.m. to 10 p.m. every day, including Sundays. Admission to the Museum for the period will be the usual 25 cents daily, 10 cents on Sundays, to everything except the galleries reserved on the second floor for the Italian masterpieces, for which an additional 25-cent fee will be charged. However, between 10 a.m. and noon, people will be admitted to these galleries without additional fee.

Modern Masters

When the Museum of Modern Art agreed to exhibit the masterpieces which had been lent by the Italian government to the Golden Gate International Exposition last summer, it was decided that a group of distinguished modern painters and sculptors should be shown at the same time. The Museum has therefore brought together a number of works of high quality by some of the foremost artists of the last third of the nineteenth century and the first third of the twentieth. The desire to balance the Italian

exhibition of twenty-eight pieces has necessarily limited the modern works in number. While many other artists, both European and American, would have been included in a larger exhibition, it is felt that this smaller group makes possible a more direct and stimulating comparison with the Italian masters.

Imaginary contests between the heroes of antiquity and their modern counterparts have always had a certain fascination. Here some such trial of strength may actually take place, for the Museum, believing in the power and quality of the modern artist, has not hesitated to accept the challenge made possible by its act of hospitality toward the Italian masters. Whichever side, the old or the new, seems to triumph, one fact is sure: the great indebtedness of the modern masters to the work of their ancestors of the Italian Renaissance and Baroque—a debt that is continually being paid not only by the explicit homage which modern artists so often offer to the past but by the ever-changing illumination which the art of the living throws upon the art of the dead.

Smithsonian Architectural Competition

The prize-winning drawings in the recent competition for the new gallery of the Smithsonian Institute, Washington, will be exhibited, beginning Monday, January 8th, in the third floor galleries of the Museum. This competition, authorized by the 75th Congress, is undoubtedly the most important American architectural competition of the last 15 years. Open to all citizen architects in the United States and judged by a distinguished progressive jury, it afforded a release from the dreary impressiveness of the "classical" façades at the Capital. Among the ten architects whose designs received awards are both Philip L. Goodwin and Edward D. Stone, the architects of the Museum's new building.

Early Modern Architecture

In answer to many requests, the Department of Architecture announces a second edition, newly annotated, of *Early Modern Architecture, Chicago 1870-1910*, which traces the evolution of the metal frame building and the aesthetic development of the Chicago School. First issued as the catalog of a small exhibition in 1933, this pamphlet remains the only publication giving fairly complete data on this phase of American architecture (22 pages, paper bound, mimeographed, \$1.00).

Analysis of a Picasso

For its second exhibition the Advisory Committee is showing in the Members' Rooms "A Visual Analysis of Picasso's 'Seated Man'—1911." Sidney Janis, who prepared the exhibition, makes use solely of visual devices to analyse the painting. The analysis is an investigation into the realism Picasso used as a point of departure for his construction of form and for the handling of plastic elements in this painting. (See No. 97, "Pierrot" in *Picasso: Forty Years of His Art*, page 76.)

Two New Picasso Reproductions

The Museum of Modern Art announces the issue of two hand-colored stencil reproductions in full color, of the following Picasso paintings in the current exhibition:

Chinese Conjurer's Costume (Le Chinois). Rome? 1917. Gouache. Lent anonymously. Costume design for the ballet "Parade" (see p. 91, No. 129, in *Picasso: Forty Years of His Art*).

Pierrot and Harlequin. 1919. Gouache. Lent by Mrs. Charles B. Goodspeed. (See p. 93, No. 134, in *Picasso: Forty Years of His Art*).

The price of each reproduction (original size, on format 16 x 12 inches) is \$1.00. Members may buy these prints at a discount of 25%, plus 10¢ for mailing.

Gallery Talks

The gallery talks given by the Museum's lecture staff have proved very popular. Regular talks are scheduled at 11 a.m. and 4 p.m. daily. Members are invited to make arrangements for the services of a private gallery lecturer. For this service, the Museum requires notice of one week, and at least ten persons in the group. There is no extra charge for the private lecturer, but a reduced admission charge of 20¢ per person will be made, unless member's guest tickets are shown.

Camera Incunabula

The Museum Library has acquired a handsome volume containing forty-seven carbon prints from original negatives by David Octavius Hill and Robert Adamson, pioneer photographers who worked in Edinburgh during the eighteen-forties. Only thirty-eight copies of the book were issued. The Museum's copy was presented by the son of Andrew Elliot, who owned the finest collection of Hill's and Adamson's work.

New Film Programs

January 8th to March 27th, a new series of ten programs of French, German and Russian films will be presented in rotation at 4 p.m. daily and at 2 and 4 p.m. on Sundays:

1. **THE ITALIAN STRAW HAT** (1927) France
2. **THE PASSION OF JOAN OF ARC** (1928) France
3. **MAEDCHEN IN UNIFORM** (1931) Germany
4. **FAHRMANN MARIA** (1936) Germany
5. **MOSCOW CLAD IN SNOW** (1909) Russian
**THE REVENGE OF THE KINEMATOGRAPH
CAMERAMAN** (1912)
6. **MOMENT MUSICALE** (1913)
7. **FATHER SERGIUS** (1917)
8. **KINO-PRAVDA** (1922)
9. **KOMBRIG IVANOV** (1932)
10. **REBELLION, MUTINY IN ODESSA** (1906)
11. **POTEMKIN** (1925)
12. **THE CLOAK** (1926)
13. **BY THE LAW** (1926)
14. **CHESS FEVER** (1925)
15. **MOTHER** (1926)
16. **FRAGMENT OF AN EMPIRE** (1929)
17. **ARSENAL** (1928)

Bound Copies of Film Library Program Notes

The Film Library is issuing in January, under the title **FILM NOTES**, a bound copy of the forty program notes for its circulating programs. *These will sell for \$1.*

The film series covered are:

SERIES I: A SHORT SURVEY OF THE FILM IN AMERICA, 1895-1930
II: SOME MEMORABLE AMERICAN FILMS, 1896-1935
III: THE FILM IN GERMANY AND IN FRANCE
IV: THE SWEDISH FILM AND POST-WAR AMERICAN FILMS
V: THE WORK OF D. W. GRIFFITH

and the new series

VII: THE RUSSIAN FILM

Also, program notes on the work of George Méliès, Three French Film Pioneers, and Great Actresses of the Past.

New Trustees

At a recent meeting, four new Trustees were added to the Board. These are: Mrs. John Parkinson, Jr.; Henry Robinson Luce; Alfred H. Barr, Jr., Director of the Museum and now also Vice-President; John E. Abbott, Executive Vice-President. Mrs. Parkinson is the niece of the late Lillie P. Bliss, one of the founders and principal benefactors of the Museum. Mr. Luce is Chairman of the Board of *Time, Inc.*, which publishes *Time*, *Life*, *Fortune*, and *The Architectural Forum*.

Museum Publishes The New York Art Calendar

Beginning January 1st, the Museum published The New York Art Calendar, previously issued by the Municipal Art Committee of the City of New York. This publication, founded in 1927 by Miss Florence Levy, is the most reliable guide to current exhibitions in all museums, galleries, libraries, etc., in New York and vicinity. It is published on the 1st and 15th of the month, from October 15th to May 1st. Subscriptions, \$2.50 a year, may be addressed to The Museum of Modern Art, 11 West 53rd Street, New York City.

First-floor Alterations

Within eight months after moving into its new building, last May, the Museum has had to make alterations to accommodate the heavy attendance. After the closing of the Picasso exhibition, the first floor was remodelled to the extent of tearing down one long wall. This provides twelve feet more of circulation space for visitors. Museum officials felt it necessary to have this additional space before the exhibition of Italian Masters opens, January 26.

Additional Guest Admission Tickets

Members who have disposed of their annual membership allotment of ten guest tickets of admission to the galleries and exhibitions, may purchase additional books of ten guest tickets for \$2. This is a reduction of 20% in the regular weekday admission charge.

Gifts of Plants

Several members and trustees have made generous gifts of plants, for which the Museum is most grateful. It would be happy to receive other plants for the galleries and public rooms.

Membership Income Tax Deductions

Members of the Museum are reminded that their annual membership dues and Christmas Gift Membership contributions are deductible in computing income tax.

Membership Privileges

RESIDENT MEMBERS \$10. (Annually)

1. Invitation to all private openings of the Museum's exhibitions.
2. Ten Complimentary Admission Tickets for your own distribution.
3. Annual free admission pass to the Museum issued to *both husband and wife*. Any member's child under 16 years of age admitted free when accompanied by one of his parents.
4. A free subscription to the Museum Bulletin.
5. Reduction of 25% on all additional publications purchased, and 15% reduction on color reproductions.
6. Free admission to all film programs, and reserved seats as recently announced. Invitations to members only for special evening showings of all new film programs.
7. The free use of the new penthouse Membership Clubrooms (tea served daily except Sundays), a pleasant mid-town meeting place.
8. Two tickets to all lectures given at the Museum, and the free use of the services of gallery lecturers.
9. Use of the Museum Library.

PARTICIPATING RESIDENT MEMBERS \$15. (Annually)

All privileges listed above, and in addition:

10. Free copies of Museum Publications, comprising at least four major books for the season.

NON-RESIDENT MEMBERS \$10. (Annually)

All privileges of the above classes.

ASSOCIATE MEMBERS \$25. (Annually)

All the above privileges, with the addition of:

12. Visits to small private collections, arranged by the Museum's Advisory Committee.

FELLOW MEMBERS \$100. (Annually)

Enjoy all privileges and publications.

LIFE MEMBERS \$500.

Enjoy all privileges and publications for life.

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Circulating Exhibitions

Cities in which The Museum of Modern Art Circulating Exhibitions are being shown during January, 1940

CAMBRIDGE, MASS.	Harvard University	The Bauhaus: How It Worked
CHARLOTTESVILLE, VA.	University of Virginia	Competition for a Festival Theatre in Williamsburg, Virginia
CINCINNATI, OHIO	University of Cincinnati	What is Modern Architecture? (#2)
CLEVELAND, OHIO	Cleveland Museum of Art	The Bauhaus: 1919-23
COLUMBUS, OHIO	Columbus Gallery of Fine Arts	Three Centuries of American Architecture
DES MOINES, IOWA	Des Moines Ass'n of Fine Arts	Documents of America
DETROIT, MICH.	Detroit Public Schools	A New House by Frank Lloyd Wright
" "	" " "	Reproductions of work by van Gogh
DURHAM, N. C.	Duke University	The American Scene
DURHAM, N. H.	University of New Hampshire	The Making of a Contemporary Film
FLINT, MICH.	Flint Institute of Art	Modern American Houses
HANOVER, N. H.	Dartmouth College	Houses and Housing
HAGERSTOWN, MD.	Washington County Museum	7 American Photographers
" "	" " "	Abstract Photography
KANSAS CITY, MO.	Wm. Rockhill Nelson Gallery of Art	Prints by Georges Rouault
LAKEVILLE, CONN.	The Hotchkiss School	Evolution of the Skyscraper
LAWRENCEVILLE, N. J.	The Lawrenceville School	A Survey of Housing in Europe and America
LOUISVILLE, KY.	Arts Club of Louisville	One Picture Picasso Exhibition
MINNEAPOLIS, MINN.	University of Minnesota	Architecture of H. H. Richardson
NEW HAVEN, CONN.	Yale University	Small Paintings by Modern Artists
OBERLIN, OHIO	Oberlin College	Drawings for Wheaton Art Center Competition
PITTSBURGH, PA.	Kaufmann Department Stores, Inc.	40 Prints by Modern Artists
" "	" " "	War Etchings by Goya and Dix
" "	" " "	What is Modern Architecture? (#1)
PORTLAND, ME.	Portland Art Museum	Watercolors from the Permanent Collection
PRINCETON, N. J.	Miss Fine's School	Reproductions of work by Paul Cézanne
ROCHESTER, N. Y.	Rochester Museum of Arts & Sciences	A Survey of the American Film
SPRINGFIELD, ILL.	Springfield Art Association	Classic and Romantic Traditions in Abstract Painting
WALLINGFORD, CONN.	The Choate School	Functions of the Camera
WATERTOWN, CONN.	The Taft School	What is Modern Architecture? (#2)
" "	" " "	Posters by Cassandre and Kauffer
WILLIAMSTOWN, MASS.	Williams College	Artists of the School of Paris
WORCESTER, MASS.	Worcester Art Museum	Houses and Housing

